

About A Girl

By Kurt Cobain

Tune Down 1/2 Step:

① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

E5 Em11 G C# F#7sus4 E5 A C

23 2 3 2341 1342 124 123 1333

Intro

Moderately ♩ = 122

E5 Em11 G 1. E5 Em11 G 2. E5 Em11 G

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 (acous.)

mf let ring throughout

TAB



Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2 (acous.)

mf

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

1.,3. I need an eas - y friend, _ I do, with an ear to _ lend. _ I

2. I'm stand - ing in your line. _ I do hope you have the _ time. _ I

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

do think you fit this shoe, _ I do, but you have a _ clue. _

do pick a num - ber to, _ I do, keep a date with _ you. _

Chorus

C#

Rhy. Fig. 3A

Gtr. 2

F#7sus4

C#

I'll take ad - van - tage while —

you hang me _____

Gtr. 1

Rhy. Fig. 3

F#7sus4

E
⑥
open

E5

E

⑥ open

A

C

To Coda ⊕

Em11

End Rhy. Fig. 3A

out to dry, — but I can't see you ev - ly night —

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2: w/ Rhy. Fig. 2, simile

E5	Em11 G	Em11 E5	Em11 G	Em11 E5	Em11 G	Em11 E5	Em11 G	Em11 E5
----	--------	---------	--------	---------	--------	---------	--------	---------

free.

I do.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

[illegible]

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile

C#	F#7sus4	C#	F#7sus4	E5	A	C	Em11
----	---------	----	---------	----	---	---	------

D.S. al Coda

⊕ Coda

I can't see you ev - 'ry night_ (for)

The musical score for 'The Rose Tree' is presented on a single system. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests clearly marked. Below the staff, there are two rows of rhythmic notation, likely representing a simplified or alternative notation system. The first row contains a series of 'O' and 'N' characters, and the second row contains a series of 'C' and 'D' characters. The score is divided into measures by vertical bar lines, and the overall structure is typical of a traditional folk song transcription.

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

E5 Em11 G Em11 E5 Em11 G

Em11 E5 Em11 G Em11 E5 Em11 G

Em 11 E5

Gtrs. 1 & 2 //

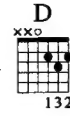
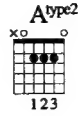
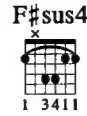
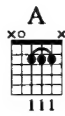
do. I do. I do.

Come As You Are

By Kurt Cobain

Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
② - B \flat ⑤ - A \flat
③ - G \flat ⑥ - E \flat



Intro

Moderately $\text{♩} = 120$

Gtr. 1 (acous.)

N.C.(F#m)

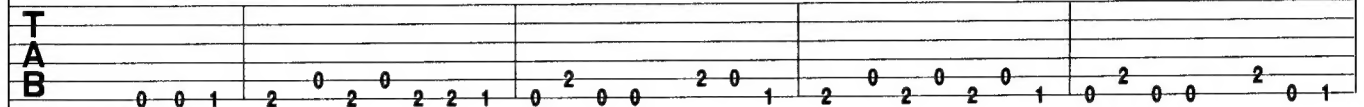
(E)

(F#m)

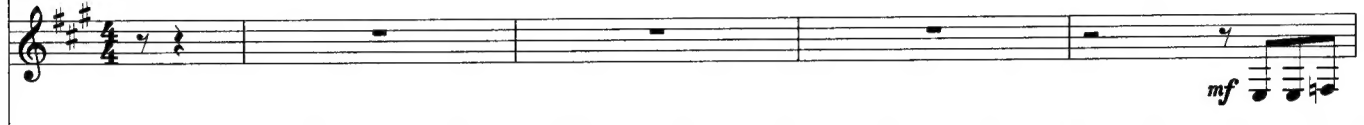
(E)



mf *w/ chorus
let ring throughout



Gtr. 2 (acous.)



mf



*Kurt Cobain uses an acoustic guitar with a pickup to achieve chorus effect.

(F#m)

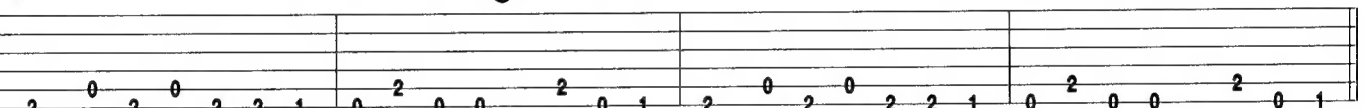
(E)

(F#m)

(E)

Riff 1

End Riff 1

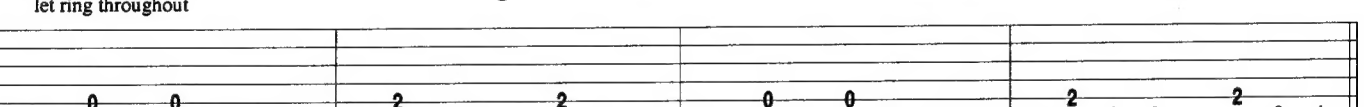


Riff 1A

End Riff 1A



let ring throughout



Verse

Gtrs. 1 & 2: w/ Riffs 1 & 1A, 2 times

(F#m)

(E)

(F#m)

(E)

(F#m)



1. Come as you are, — as you were, — as I want — you — to be; — as a friend,

Gtr. 1: w/ Riff 1, 1 3/4 times

Gtr. 2: w/ Riff 1A, 2 times

(F#m)

(E)



— as a friend, — as an old — en — e — my. — Take your time, — hur — ry up, —
2. Come doused in mud, — soaked in bleach, —

(F#m)

(E)

(F#m)

(E)

(F#m)



— the choice is yours, — don't — be late. — Take — a rest, — as a friend, — as an old —
— as I want — you — to be; — as — a trend, —

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(E)

Chorus

F#

F#5

F#m

G/A

A

G/A

Gtr. 2

⑥
2fr

mem - o - ry, _____

mem - o - ry, _____

Gtr. 1

F#

F#m

G/A

A

A

E

F#

F#sus4

G/A

A^{type2}

⑥
2fr

⑤
open

⑥
open

⑥
2fr

a _____

mem - o - ry, _____

a _____

mem - o - ry, _____

F#5

F#m G/A

1. A

E

F

2. A^{type2}

G/A

a...

(cont. in slash)

B

Gtrs. 1 & 2

B G/A D G/A B G/A D G/A

And I swear that I don't have a gun. No, I don't.

To Coda ⊕

B G/A D G/A B G/A D E F
 open 1fr

(Gtr. 1 cont. in notation)

— have a gun. — No, I don't — have a gun. —

[illegible]

Guitar Solo

Gtr. 2: w/ Riff 1A, 4 times

(F#m) (E) (F#m) (E)

(5) 9 9 11 11 6 6 6 9 11 11 6 6 6 9 11 11 13 13 13 11 11 9 9 0

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The first measure is labeled with the chord (F#m) and contains a half note F#4, a half note C#5, and a half note G#4. The second measure is labeled with the chord (E) and contains a half note E4, a half note B4, and a half note G#4. The third measure is labeled with the chord (F#m) and contains a half note F#4, a half note C#5, and a half note G#4. The fourth measure is labeled with the chord (E) and contains a half note E4, a half note B4, and a half note G#4. The system ends with a double bar line.

(F#m) (E) (F#m) (E)

0 6 0 11 11 6 6 6 0 11 11 6 6 6 0 9 9 11 11 13 0 13 11 9 9 0

(F#m) (E) (F#m) (E) *D.S. al Coda (2nd ending)*

0 6 0 11 11 6 6 6 0 11 11 6 6 6 0 11 11 13 13 13 (0) 11 0 0 0 0 0

⊕ *Coda*

D G/A B G/A 1.,2.,3. D G/A 4. D E 6 open F 6 1fr

No, I don't have a gun. No, I don't

Gr. 2: w/ Riff 1A, 2 times N.C.(F#m) (E) (F#m) (E)

Mein - o - ry,

(F#m) (E) (F#m) (E) F#5 Gr. 2 4/4

a... rit. rit.

Jesus Doesn't Want Me For A Sunbeam

Words and Music by Frances McKee and Eugene Kelly

Tune Down 1/2 Step:

- ① - Eb ④ - Db
② - Bb ⑤ - Ab
③ - Gb ⑥ - Eb



Intro

Moderately ♩ = 115

E Rhy. Fig. 1 Em/D D G/A A D/A A G/A End Rhy. Fig. 1

Gtr. 2 (acous.) *mp*

*Gtr. 3 Riff A *f*

Gtr. 1 (acous.) *mp* let ring throughout

TAB

*Accordion arr. for gtr.

E Em/D D G/A A D/A A

End Riff A

TAB

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Verse

Gtrs. 2 & 3 tacet

E D A

1.,3. Je - sus _____ don't want me for _____ a sun - beam. _____

Gtr. 1

let ring - - -

E D A

Sun - beams _____ are _____ nev - er made _____ like _____ me. _____

let ring - - -

E D A

Don't ex - pect _____ me to cry _____ for all the rea - sons you have to die.

let ring - - -

E D A5 G/A

Don't ev - er _____ ask your love _____ of _____ me. _____

Gtr. 2

P.M. - - - - -

let ring - - - (cont. in slash)

Chorus

To Coda

Gtrs. 1 & 2

E Rhy. Fig. 2

Em/D D

G/A E

Em/D D

G/A

Don't ex - pect _ me to cry.

Don't ex - pect _ me to lie.

Gtr. 3

Riff B

E

Em/D D

G/A A

D/AG/A A

G/A

End Rhy. Fig. 2

Don't ex - pect _ me to die for me.

End Riff B

Verse

Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times

E

Em/D D

G/A A

D/A A

G/A

2. Je - sus _ _ _ _ don't want me for _ _ a sun - beam. _ _ _ _

Gtr. 1

Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3, 3 times, simile

E Em/D D G/A A D/A A G/A

Sun - beams are nev - er made like me.

Gtr. 1

let ring --

E Em/D D G/A A D/A A G/A

Don't ex - pect me to cry for all the rea - sons you have to die.

let ring --

E Em/D D G/A A5 A

Don't ev - er ask your love of me.

P.M. - - - - -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff B

E Em/D D G/A E Em/D D G/A E Em/D

Don't ex - pect me to cry. Don't ex - pect me to lie. Don't ex - pect me to

Interlude

Gtr. 3: w/ Riff A, 1st 4 meas., 1st time: last 4 meas., 2nd time

D G/A A D/AG/A A G/A E Em/D D G/A

Gtrs. 1 & 2

die for me.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff B

A D/A A G/A E Em/D D G/A E Em/D

Don't ex - pect _ me to cry. Don't ex - pect _ me to

D.S. al Coda

D G/A E Em/D D G/A A D/A G/A A G/A

lie. Don't ex - pect _ me to die for me.

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 2 meas. only
Gtr. 3: w/ Riff B, 1st 2 meas. only

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff B

E Em/D D G/A E Em/D D G/A E Em/D

Don't ex - pect _ me to die. Don't ex - pect _ me to cry. Don't ex - pect _ me to

D G/A E Em/D D G/A A D/A G/A A G/A

lie. Don't ex - pect _ me to die for me.

Outro

Gtr. 3: w/ Riff A, 1st 4 meas. only

E Em/D D G/A A D/A A G/A

Gtrs. 1 & 2

E Em/D D A D/A A

Gtr. 3

5 5 4 2 5 3 3 3 5 4 5 5 3 2

The Man Who Sold The World

Words and Music by David Bowie

Tune Down 1/2 Step:

① - E \flat ④ - D \flat
 ② - B \flat ⑤ - A \flat
 ③ - G \flat ⑥ - E \flat

G/A
 F
 Em/D
 Dm
 A
 C
 D \flat
 A^{type2}

Intro

Moderately ♩ = 115

N.C.

Gtr. 2 (acous.)

G/A

mf

Riff A

Gtr. 1 (acous.)

f w/ slight dist.

T
A
B

2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0

F G/A F Em/D Dm

1. We passed up - on the stairs, —

End Riff A

dist. off (cont. in slash)

2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2

Verse

A G/A Dm Em/D Dm Em/D

Gtrs. 1 & 2

we spoke in walls and web. — Al - though I was - n't there, —
 and made my way back home. — I searched a - far the land, —

A G/A F G/A

he said I was his friend, — which came as a sur - prise. —
 for years and years I roamed. — I gazed a ga - zy stare. —

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C G/A A

I spoke in - to his eyes. I thought you died a

We walked a mil - lion hills. I must have died a

Dm C

long, long, a long, long time a - go. Oh no, Who knows?

long, long, a long, long time a - go. Who knows?

(Gtr. 2 cont. in notation)

Chorus

C G/A F G/A D \flat G/A

Gtr. 1

not me, we nev - er lost con - trol.

Not me. I nev - er lost con - trol.

3rd time (We)

Gtr. 2

3 5 2 3 5 2 3 5 1 3 0 1 3 0 2 3 4 3 4

F G/A C G/A F G/A

The face to face of a

You're face to face with the

(cont. in slash)

1 3 0 1 3 0 2 3 3 5 2 3 5 2 3 5 1 3 0 1 3 0 2 3

D⁷ G/A A^{type2} Dm 1., 3. E ⑥ open

Gtrs. 1 & 2 Gtr. 2

man who sold — the world.
 man who sold — the world.

* 1st 3 meas. only, 2nd time; 1st 6 meas. only, 3rd time

F E ⑥ open F **To Coda** ⊕ Em/DDm 2. D.S. al Coda Gtr. 1: w/ Fill 1

2. I laughed and shook his hand — Who knows?..

⊕ **Coda**
 Guitar Solo
 Dm Em/D Dm Em/D A G/A
 Rhy. Fig. 1

Gtr. 2 Gtr. 1

T A B 2 2 2 0 2 3 2 0 2 2 2 0 2 9 9 10 (10) 9 9

A G/A Dm Em/D Dm G/A

(9) 9 9 2 2 2 0 2 3 2 0 2 2 2 0 2 4

Fill 1
 Gtr. 1

T A B 2 2 2 0 0 0 2 0

10 10 10 10 10 10 10 10 10 10 9 9 7 7 7 7 7 7

7 9 9 9 9 9 9 9 9 9 2 2 2 0 2 3 2 0 2 2 2 0 0 2

10 10 10 10 10 10 10 10 10 10 9 9 7 7 7 7 7 7 7 7 8

9 9 9 9 9 9 9 9 9 9 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2

Penny Royal Tea

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Moderately $\text{♩} = 115$

Am G


Gtr. 1 (acous.)

mf
let ring throughout



A

G



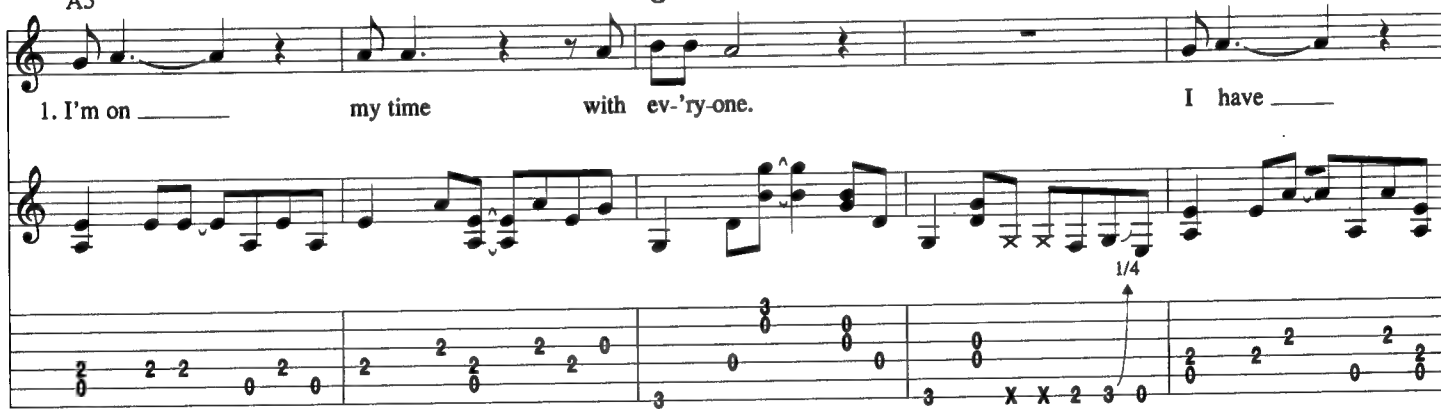
Verse

A5

G

A5

1. I'm on _____ my time with ev-'ry-one. I have _____



Chorus

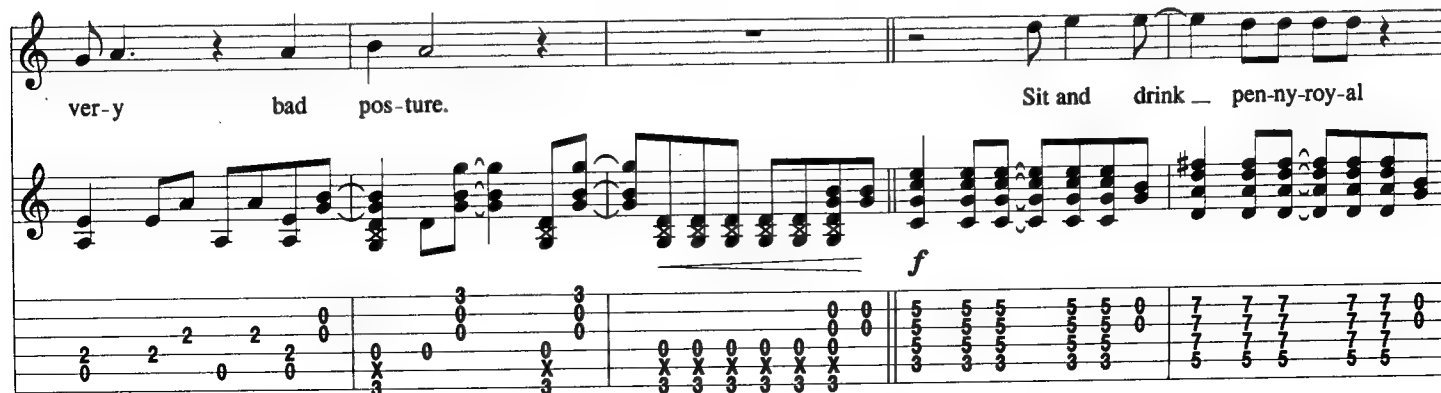
G

C

D

ver-y bad pos-ture. Sit and drink pen-ny-roy-al

f



B \flat C D B \flat

tea. _____ Steal the life _ that's in-side of me. _____

The first system of music consists of a vocal line and a guitar accompaniment. The vocal line starts with a B \flat chord, followed by a C chord, then a D chord, and ends with a B \flat chord. The lyrics are "tea. _____ Steal the life _ that's in-side of me. _____". The guitar accompaniment is in the key of B \flat major and features a capo on the first fret. The guitar part is written in a rhythmic pattern of eighth and sixteenth notes.

C D B \flat

_____ Sit and drink _ pen-ny-roy-al tea. _____

The second system of music continues the vocal line and guitar accompaniment. The vocal line starts with a C chord, followed by a D chord, and ends with a B \flat chord. The lyrics are "_____ Sit and drink _ pen-ny-roy-al tea. _____". The guitar accompaniment continues with the same rhythmic pattern.

C D B \flat Verse Am

I'm a - ne - mic roy-al - ty. _____ 2. Give me

To Coda \oplus

mf

The third system of music includes a section marked "To Coda" with a circled cross symbol. The vocal line starts with a C chord, followed by a D chord, and ends with a B \flat chord. The lyrics are "I'm a - ne - mic roy-al - ty. _____ 2. Give me". The guitar accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present.

G A

land-ing for af - ter-ward so I _____ can't stay _____

The fourth system of music continues the vocal line and guitar accompaniment. The vocal line starts with a G chord, followed by an A chord. The lyrics are "land-ing for af - ter-ward so I _____ can't stay _____". The guitar accompaniment continues with the same rhythmic pattern.

Chorus

G

C

D

Bb

ter-min 'ly.

I'm so ti - red I can't sleep

f

C

D

Bb

I'm a - ne - mic roy - al - ty.

C

D

Bb

I'm a li - ar and a thief.

C

D

Bb5

I'm a - ne - mic roy - al - ty.

rit.

Lem -

p

rit.

f

Interlude

Slower ♩=90

A

G

on, —

warm milk, —

lax - a - tives. —

*mf**D.S. al Coda**A Tempo*

A

G

Cher - ry —

fla - vored

ant - ac - ids.

*accel.**accel.*

⊕ Coda

Outro

♩=90

Aadd2

Bb5

Bb(#4)

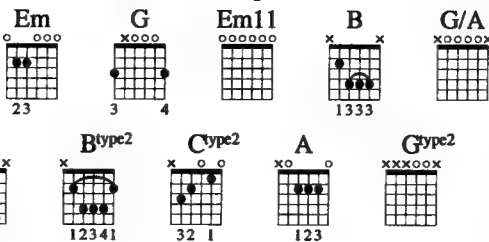
Am

ty. —

*rit.**p**rit.**f**mf**rit.**p*

Dumb

Music and Words by Kurt Cobain



Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

Verse

Moderately ♩ = 110

Gtr. 3: w/ Fill 1, 2nd time

Esus4 A Gsus4 C Esus4 A

1.,3. I'm not like them, — but I can pre - tend. — The sun is gone, —
 2. My heart is broke, — but I have some glue. — Help me in - hale.

Gtrs. 1 & 2 (acous.)
mf
 P.M. throughout

TAB

Gsus4 C Esus4 A Gsus4 C

— but I have a light. — The day is done, — but I'm hav - in' fun. —
 — and mend it with you. — We'll float a - round — and hang out on clouds..

TAB

Fill 1
 Gtr. 3

TAB

Esus4

A

Gsus4

C

Chorus

E

Em

G

⑥
open
Gtrs.
1 & 2

I think I'm dumb, _ or may-be just _ hap - py.
Then we'll come down, _ have a hang - o - ver. Think I'm just _
Have a hang -

Riff A
*Gtr. 3

(cont. in slash) *mp*

*Cello arr. for gtr.

Gtr. 3: w/Riff A, 3 times

E ⑥ open Em G Em11 E ⑥ open Em

hap - py. Think I'm just _ hap - py.
o - ver Have a hang - o - ver.

G E ⑥ open Em G

Think I'm just _ hap - py.
Have a hang - o - ver.

To Coda ⊕
Em11

Bridge

Gtr. 2: w/Rhy. Fill 1

B G/A C G/A B G/A C G/A

Gtr. 1

Skin the sun, _ fall a-sleep. Wish a - way, _ (the) soul is cheap.

Gtr. 3

4 5 5 8

Rhy. Fill 1

Gtr. 2 B type2 G/A C type2 G/A B type2 G/A C type2 G/A C type2

1. 2.

B G/A C G/A B G/A C

Les-sons learned, _____ wish me luck. Soothe the burn, _____ wake me up.

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 5 times, simile
Gtr. 3: w/Riff B, 5 times

Em Rhy. Fig. 1 A G/A G G/A C G^{type2} Em A G/A G

Gtrs. 1 & 2

I think I'm dumb. I think I'm dumb. I think I'm dumb.

Riff B Gtr. 3

End Riff B

G/A C G Em A G/A G G/A C G

I think I'm dumb. I think I'm dumb. I think I'm dumb.

Em A G/A G G/A C G Em A G/A G

I think I'm dumb. I think I'm dumb. I think I'm dumb.

G/A C G Em A G/A G G/A C G E5

Gtrs. 1 & 2 // Gtr. 3: w/ Fill 1

(New Wave) Polly

By Kurt Cobain

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Moderately ♩ = 120

§ Verse

E5

G

D5

C

E5

G

D5

C

1. Pol-ly wants a crack - er,
2. Pol-ly wants a crack - er,
3. Pol-ly says her back - hurts,

Gtr. 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

Gtr. 1: w/Rhy. Fig. 1, 3 times

ES

G

D5

C

E5

G

I think I should get off of her first. I think she wants some
 may - be she would like ____ more food. ____
 and she's just ____ as bored ____ as me. ____
 Asks me to un -
 She caught ____ me

D5 C E5 G D5 C

wa - ter to put out the blow torch. —
tie — her. A chase would be — nice for a few. —
off — my guard, it a - maz - es me, the will of in - stinct. }

Chorus

D5

C

G

Bb

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 7 times

DS

C

It is - n't me. — We have some seed. — Let me clip —

Rhy. Fig. 2

*Gtrs. 1 & 2

End Rhy. Fig. 2

*Gtrs. 1 & 2

Handwritten musical notation for guitar parts 1 and 2. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of two measures. The first measure contains a series of chords and single notes, including a barre across the first five frets. The second measure contains a similar sequence of chords and notes, also including a barre. The guitar part is written on a single staff, with the bass line indicated by a 'b' in a circle.

*Gtr.2 (acous.) enters at 1st Chorus and doubles Gtr. 1, simile, till end.

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G B \flat D5 C G B \flat D5 C

your dirt - y wings. _ Let me take a ride. _ Don't hurt your - self. _ I want some help _

G B \flat D5 C G B \flat D5 C

to help my - self. _ I've got some rope, _ you have been told. _ I prom - ise you _

G B \flat D5 C G B \flat D5 C

I have been true. _ Let me take a ride. _ Don't hurt your - self. _ I want some help _

To Coda \oplus 1.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

G B \flat E5 G D5 C E5 G D5 C

to help my - self. _

2. E5 N.C. D.S. al Coda

Pol - ly said.

Gtrs. 1 & 2

mp

* Gtr. 2 tacet next 3 3/4 meas.

\oplus Coda E5

Words and Music by Kurt Cobain

① = E \flat ④ = D \flat

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G^b ⑥ = D^b

Verse

Moderately ♩ = 120

[illegible]

* Two gtrs. arr. for one.

F5 D5 E5 F5 E5 D5 D C B A

that I scratched till I bled. I love my - self bet - ter than you.

don't quote me on that.

that don't make sense.

7 7 7 7 4 4 4 4 2 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D Gsus2 F5 D5 E5 F5 E5 D5 D Gsus2

I know it's wrong. — So, what should I do? —

The fin - est day -
The black sheep got -
And one more spe -

End Rhy. Fig. 1

7 7 7 7 7 7 0 3 3 0 2 3 2 0
7 7 7 7 7 7 0 3 3 0 2 3 2 0
5 5 5 5 5 5 0 3 3 0 2 3 2 0

F5 D5 E5 D5 E5 D5 D Gsus2 F5 D5 E5 F5 E5 D5

that I've ev - er had _____ was when I learned _____ to cry on com - mand.
black - mailed a - gain. _____ For - got to put _____ on the zip code.
cial mes - sage to go, _____ and then I'm done, _____ then I can go home.

D C B A D Gsus2 F5 D5 E5 F5 E5 D5

I love my - self _____ bet - ter than you. _____ I know it's wrong. _____ So, what should I do?

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Chorus

D Gsus2 Bb9 D Gsus2 Bb9

I'm on a plain. — I can't com-plain.

Gtrs. 1 & 2

Fretboard diagram for the first system:

7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10
7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10
5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8	5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8

To Coda ⊕ 1.

D Gsus2 Bb9 D Gsus2 Bb9

I'm on a plain. —

Fretboard diagram for the second system:

7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10
7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10
5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8	5	5	5	5	5	5	5	5	8	8	8	8	8	8	8	8

2.

Bridge

Bb9 F5 E5 A5

Some - where I have heard this be - fore

let ring —

Fretboard diagram for the bridge:

10	10	10	10	10	10	10	10	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0
10	10	10	10	10	10	10	10	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0
8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0

G5 F5 E5 A5 G5

in a dream my mem - 'ry has stored.

let ring —

Fretboard diagram for the end of the bridge:

5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	0	2	2	2	2	0	5	5	5	5	5	5	5	5

F5 E5 G5

As de - fense I'm neu - tered and spayed.

let ring -

F5 E5 A5 G5 D.C. al Coda

What the hell am I try - ing to say?

let ring -

⊕ Coda

Bb9 D Gsus2 Bb9

I can't com - plain. I'm on a plain.

D Gsus2 Bb9 D5

Something In The Way

By Kurt Cobain

Drop D Tuning:

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = D \flat

Intro

Slow and Mysterious $\text{♩} = 54$

Gtr. 1 (acous.) F#5

D5

F#5

D5

mf
let ring throughout

T
A
B

4 4 4 4 0 0 0 0 4 4 4 4 0 0 0 0

Verse

F#5

D5

N.C. (F#m)

D5

1. Un-der - neath - the bridge, -

the tarp has sprung - a leak. - And the

F#5

D5

F#5

D5

an - i - mals - I've trapped -

have all be - come - my pets. - And I'm

F#5 D5 F#5 D5

liv - ing off _ of grass _ and the drip-pings from _ the ceil - ing. _ But

F#5 D5 F#5 D5 G

it's o - kay _ to eat fish, _ 'cause they don't have an - y feel - ings. _

Gtr. 2 (acous.)

Gtr. 1 divisi

Chorus

F#5 D5 F#5 D5 F#5 D5

Some-thing in the way. _ Mm. _ Some-thing in the way, _ yeah.

* Gtrs. 1 & 2

F#5 D5 F#5 D5 F#5 D5

Mm. _ Some-thing in the way. _ Mm. _

To Coda

F#5 D5 F#5 D5

Some-thing in the way, - yeah. Mm.

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Some-thing in the way, - yeah. Mm." with a melodic line that includes a long note on "yeah." and a short note on "Mm." The guitar accompaniment is shown on two staves: a treble staff with a key signature of two sharps and a bass staff with fret numbers (4, 4, 4, 4, 0, 0, 2, 2, 2, 0, 0, 4, 4, 4, 4, 0, 0, 0, 0). The system ends with a double bar line and a Coda symbol.

Verse

Gr. 2 tacet

F#5 D5 F#5 D5

2. Un-der - neath the bridge, - the tarp has sprung a leak. - And the

Gr. 1

The second system of the musical score. The vocal line continues with the lyrics "2. Un-der - neath the bridge, - the tarp has sprung a leak. - And the". The guitar accompaniment is shown on two staves: a treble staff with a key signature of two sharps and a bass staff with fret numbers (4, 4, 4, 4, 0, 0, 0, 0, 4, 4, 4, 4, 0, 0, 0, 0, 0, 0). The system ends with a double bar line.

F#5 D5 F#5 D5

an - i - mals I've trapped - have all be - come my pets. - And I'm

The third system of the musical score. The vocal line continues with the lyrics "an - i - mals I've trapped - have all be - come my pets. - And I'm". The guitar accompaniment is shown on two staves: a treble staff with a key signature of two sharps and a bass staff with fret numbers (4, 4, 4, 4, 0, 0, 0, 0, 0, 0, 4, 4, 4, 4, 0, 0, 0, 0, 0, 0). The system ends with a double bar line.

F#5 D5 F#5 D5

liv - ing off of grass - and the drip-pings from the ceil - ing. - But

The fourth system of the musical score. The vocal line continues with the lyrics "liv - ing off of grass - and the drip-pings from the ceil - ing. - But". The guitar accompaniment is shown on two staves: a treble staff with a key signature of two sharps and a bass staff with fret numbers (4, 4, 4, 4, 0, 0, 0, 0, 0, 0, 4, 4, 4, 4, 0, 0, 0, 0, 0, 0). The system ends with a double bar line.

F#5 D5 F#5 D5 G G6

it's o - kay _ to eat fish, _ 'cause they don't have an - y feel - ings. _

⊕ Coda

F#5 D5 F#5 D5 F#5 D5

Mm. _ Some-thing in the way. _ Mm. _

F#5 D5 F#5 D5 F#5 D5

Some-thing in the way, _ yeah. Mm _ rit. Mm. _

Gr. 2
Gr. 1
divist

(3)

Plateau

Words and Music by Curt Kirkwood

Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
 ② - B \flat ⑤ - A \flat
 ③ - G \flat ⑥ - E \flat

Intro

Moderately $\text{♩} = 96$

Gtr. 1 (acous.) G Rhy. Fig. 1 G B \flat G B \flat Fadd9 G B \flat G B \flat End Rhy. Fig. 1 play 3 times

mf let ring throughout fingerstyle

The Intro section consists of three measures. The guitar part (Gtr. 1) plays a rhythmic figure (Rhy. Fig. 1) in 4/4 time, with chords G, B \flat , G, B \flat , Fadd9, G, B \flat , G, B \flat . The bass part (T, A, B) provides a steady accompaniment with fingerings indicated below the notes. The tempo is Moderately at 96 beats per minute.

Verse

G B \flat Fadd9 G B \flat G B \flat G B \flat Fadd9 G B \flat G B \flat Fadd9

Man-y a hand _ has scaled the grand _ old face of the _ pla - teau _

Some be-long _ to strang - ers, and some to folks _ you know _ Ho - ly ghosts _ and talk show hosts are

plant-ed in _ the sand to beau - ti - fy _ the foot - hills, shake the man-y hands _

The Verse section consists of four measures. The guitar part (Gtr. 1) plays a rhythmic figure (Rhy. Fig. 1) in 4/4 time, with chords G, B \flat , Fadd9, G, B \flat , G, B \flat , G, B \flat , Fadd9, G, B \flat , G, B \flat , Fadd9. The bass part (T, A, B) provides a steady accompaniment with fingerings indicated below the notes. The lyrics are: "Man-y a hand _ has scaled the grand _ old face of the _ pla - teau _", "Some be-long _ to strang - ers, and some to folks _ you know _ Ho - ly ghosts _ and talk show hosts are", "plant-ed in _ the sand to beau - ti - fy _ the foot - hills, shake the man-y hands _".

A♭maj7

Chorus
G5

B♭

B♭/F

N.C.(G)

B♭

Noth-ing on the top but a buck-et and a mop and an il-lus-trat-ed book a-bout _ birds.

You see a

G5

B♭

B♭/F

G5

B♭

B♭/F

lot up there, _ but _ don't be scared.

Who needs ac-tion when _ you got words? _

G B♭ G B♭ G B♭ Fadd9

G B♭ G B♭ G B♭ Fadd9

2. When

Verse

G

B♭

G

B♭

G

B♭

Fadd9

you've fin-ish-ed with the mop _ then you can stop _ and look at what _ you've done.

The

G Bb G Bb G Bb Fadd9 N.C.(A7maj7)

pla - teau's clean, no dirt to be seen, and the work, it was fun.

Chorus
G5 Bb Bb/F G5 Bb

Noth-ing on the top but a buck-et and a mop and an il - lus-trat-ed book a - bout - birds. You see a

G5 Bb Bb/F G5 Bb Bb/F G Bb G Bb

lot up there, _ but don't be scared. Who needs ac - tion when you got words?

G Bb Fadd9 G Bb G Bb G Bb Fadd9

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

G Bb G Bb G Bb Fadd9

3. Man - y a hand _ be - gan to scan _ a - round _ for the next pla - teau.

G Bb G Bb G Bb Fadd9 G Bb G Bb

Some say _ it was Green-land and some say Mex - i - co. _ Oth-ers de-cid - ed it _ was no - where, ex -

G Bb Fadd9 G Bb G Bb G Bb Fadd9

cept for where they stood. Those were all _ just guess - es, _ would-n't help you if they could.

Abmaj7(add#4) Bb6

Gtr. 1

Outro

Aadd9 Dmaj7 C9 Aadd9 Fadd#4 C9 Asus2

Ooh, *ppp* *cresc.* ooh. Ooh, ooh. *play 4 times*

Gtr. 1

simile on repeats

Gtr. 2 (acous.)

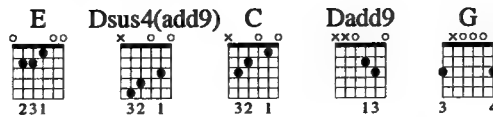
simile on repeats
let ring throughout

Oh Me

Words and Music by Curt Kirkwood

Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
 ② - B \flat ⑤ - A \flat
 ③ - G \flat ⑥ - E \flat



Intro

Moderately Slow $\text{♩} = 74$

E **D** **D** **Dsus4(add9)**
 ② ⑤
 3fr 5fr

Rhy. Fig. 1A

Gtr. 2 (acous.) *mp*

Gtr. 1 (acous.) *mf*

Rhy. Fig. 1

P.M.

TAB

C Dsus4(add9) E ⑥ open

End Rhy. Fig. 1A

1., 2. If I had to lose a

End Rhy. Fig. 1

P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 1/4 times, simile

E **Dsus4(add9)** **C** **Dsus4(add9)**

mile, if I had to touch feel - in', I would lose my soul the way I

E **Dsus4(add9)**

do. I don't have to think, I on - ly have to do it. The re - sults are al -

Guitar Solo

C
⑤
3fr

E
④
2fr

E

G
③
open

D
⑤
5fr

Dsus4(add9)

D.S. al Coda

D
⑤
5fr

Dsus4(add9)

C

Dsus4(add9)

E
⑥
open

E

2. If I had to lose a

⊕ *Coda*

E
⑥
open

E

C
⑤
3fr

C

D
④
open

Dadd9

side me. _____

Form-u - late af - fin - i - ty _____

in _____


P.M. -----

Outro

E E C C D Dadd9

⑥ ⑤ ④

open 3fr open

[illegible]

E E C C C D Dadd9 E

⑥ open ⑤ 3fr ④ open

Diagram 1: Musical notation for the first line of the exercise, showing notes E, E, C, C, C, D, Dadd9, and E, with fret numbers and open string indicators.

E C C C D Dsus4(add9) E

The musical score is presented on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The first measure of the top staff is marked with a 'let ring' instruction. The second measure of the top staff is marked with a 'rit.' (ritardando) instruction. The score ends with a double bar line and repeat dots.

Lake Of Fire

Words and Music by Curt Kirkwood

Tune Down 1/2 Step:

① - E \flat ④ - D \flat
 ② - B \flat ⑤ - A \flat
 ③ - G \flat ⑥ - E \flat

G5 F5 B \flat 5 C5 Dm B \flat A C

Intro
Moderately Slow $\text{♩} = 73$

G5 Rhy. Fig. 1 F5 B \flat 5 G5 C5 B \flat 5 G5 F5 B \flat 5

Gtr. 2 (acous.) *mp*

Gtr. 1 (acous.) (drums) *mf*

TAB

C5 E F5 G5 F5 G5 F5 G5

⑥ open

End Rhy. Fig. 1

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile
G5

F5 B \flat 5 G5 C5 B \flat G5 F5 B \flat 5

Where do bad folks go when they die? They don't go to heav-en where the an-gels fly. Go to a lake of fire and fry,

⊕ Coda

Guitar Solo

Gtr. 2

Rhy. Fig. 2

G5 F5 G5 F5 G5

End Rhy. Fig. 2

Gtr. 1

P.M. ————

Gtr. 2: w/ Rhy. Fig. 2, 5 times, simile

G5 F5 G5 F5 G5

mf

full

1/4

let ring ————

1/4

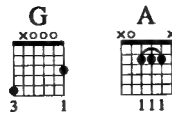
F5 G5 F5 G5 F5 G5

Gtr. 2

P.M. ————

All Apologies

Words and Music by Kurt Cobain



Drop D Tuning;

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = D \flat

Intro

Moderately $\text{♩} = 109$

N.C.(D)

Rhy. Fig. 1

Gtr. 1 (acous.)

End Rhy. Fig. 1

mf
let ring throughout

Gtr. 1: w/ Rhy. Fig. 1, simile

Rhy. Fig. 1A

End Rhy. Fig. 1A

mp
let ring throughout

Verse

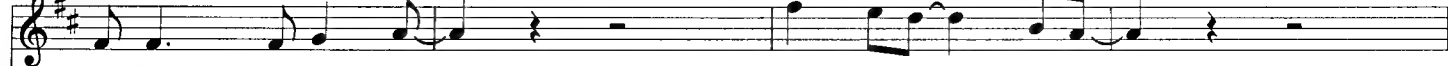
Gtr. 2: w/ Rhy. Fig. 1A, 4 times, simile

N.C.(D)

1. What else should I be? ____ All a - pol - o - gies. ____
2. I wish I was like you, ____ eas - i - ly ____ a - mused. ____

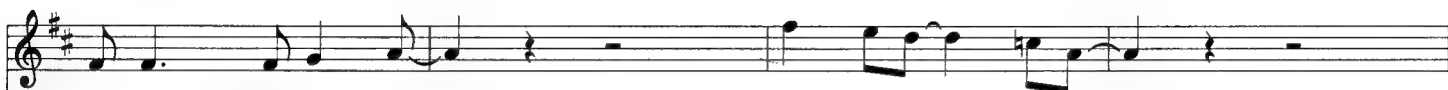
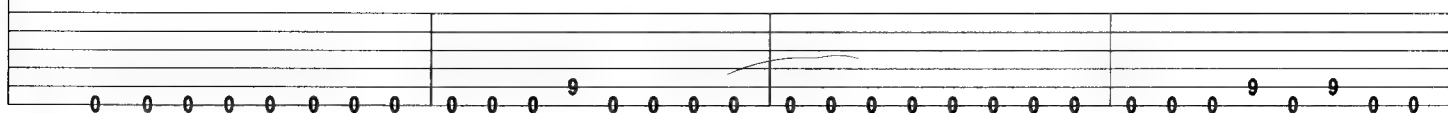
Gtr. 1

simile on repeat



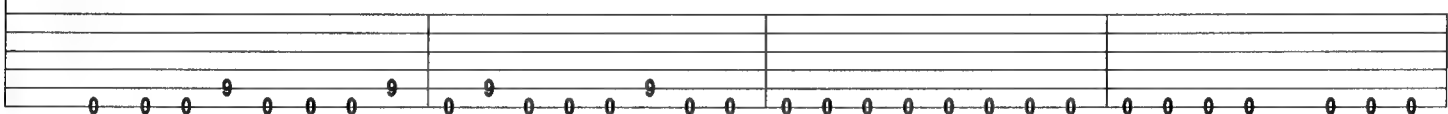
What else should I say? _
Find my nest of salt. _

Ev - 'ry - one _ is gay. _
Ev - 'ry - thing _ is my fault. _



What else should I write? _
I'll take all the blame, _

I don't have _ the right. _
aq - ua sea - foam shame. _

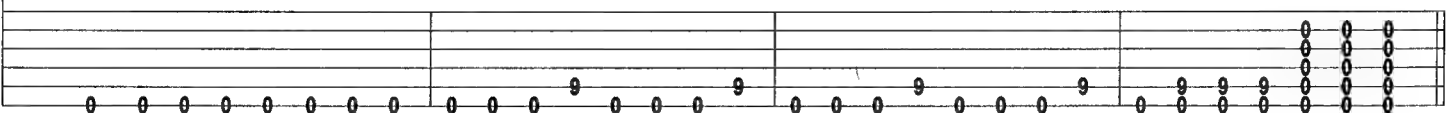


What else should I be? _
Sun-burn, (with) freez - er - burn. _

All a - pol - o - gies. _
Chok - ing on _ the ash - es of her en - e - my.



(cont. in slash)



Chorus

G

Gtrs. 1 & 2



simile on repeat



In the sun, _ in the sun _ I feel _ as one. _



(Gtr. 1 cont. in notation)

— In the sun — in the sun... — (I'm)

Gtr. 1: w/ Fill 1, 2nd time

A

Gtr. 2 //



mar - ried, — bur - ied. —

Gtr. 1

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Fill 1

Gtr. 1

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Musical staff for Gtr. 1, showing a sequence of notes and rests.

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

N.C.(D)

Mar - ried, _ bur - ied, _ yeah, yeah, . yeah, yeah. ____

* Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

play 4 times

All a - lone _ is all ____ we all _ are. All a - lone _ is all ____ we all _ are.

* Gtr. 2 fades out 4th time.

Gtr. 2 tacet
N.C.(D)

All a - lone _ is all ____ we all _ are. All a - lone _ is all ____ we all _ are.

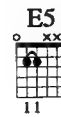
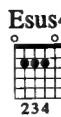
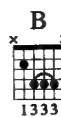
All a - lone _ is all ____ we all... _ All a - lone _ is all ____ we all _ are.

Gtr. 1 tacet

All a - lone ____ is all ____ we all ____ are.

New Words and New Music Adaptation by Huddie Ledbetter

① - E \flat ④ - D \flat
② - B \flat ⑤ - A \flat
③ - G \flat ⑥ - E \flat



Moderately ♩ = 108

[illegible]

The musical score for 'E5' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody begins with a quarter rest, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. The bottom staff is a bass clef with a key signature of two sharps. It begins with a quarter rest, followed by a quarter note F#2, a quarter note G#2, and a quarter note A2. The score continues with various chords and single notes, including a final chord of F#4, G#4, and A4.

§ Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times, 2nd time
E5

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times, 2nd time E5

A5 A G B5 B

1., 4. My girl, my girl, don't lie _____ to me. Tell me, where did you

2 2 0 2 0 2 0 0 0 4 4 4 4

sleep last night? In the pines, in the pines, where the

Rhy. Fig. 1

A G B To Coda ⊕ E5

sun don't ev - er shine, I would shiv - er _____ the whole night through. 2. My

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E
Rhy. Fig. 2

Gtr. 2 (acous.)
mp

A G B

girl, my girl, where will you go? I'm go - in' where the
hus - band was _____ a hard work - ing man, just a - bout _____ a

Gtr. 2: w/ Rhy. Fig. 2, simile
E

End Rhy. Fig. 2

E

cold mile wind blows. In the pines, in the pines, where the
from here. His _____ head was _____ found in a

A G B E

sun don't ev - er shine, I would shiv - er _____ the whole night through. 3. The
driv - ing wheel, but his bod - y _____ nev - er was found. 4. My

⊕ Coda

Cello Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 1 7/8 times, simile

E5

through. Spoken: Shiv - er for me.

15

Verse

Gtr. 2 tacet

A5

G5

B5

B
②
open

Gtr. 2

(str. noise)

5. My girl, my girl, where will _____ you go? I'm go - ing where the

Gtr. 1

p

E5

A

cold wind blows. In the pines, in the pines, where the sun don't ev - er

1/4

G

B

B

E

Gtr. 2

shine, I would shiv - er the whole night through. My

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 3 1/2 times, simile

girl, my girl, don't lie to me. Tell me, where did you sleep last

night? In the pines, in the pines, where the sun don't ev - er shine, I would

shiv - er the whole night through. My girl, my


girl, where will you go? I'm go - in' where the cold wind

blows. In the pines, the pines, the sun don't shine, I'd

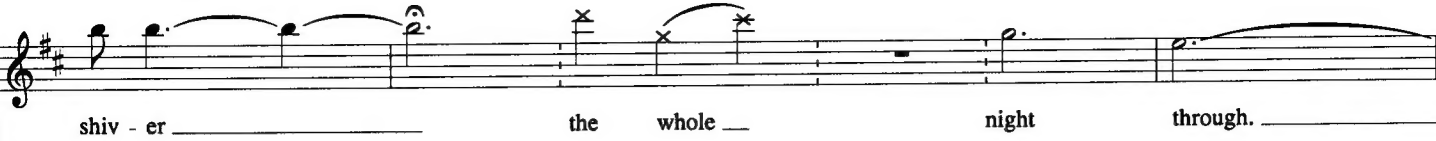
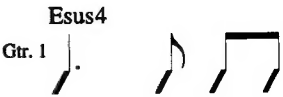
Free-Time
Gtrs. 1 & 2 tacet

A Tempo

B
Gtr. 2



Esus4
Gtr. 1



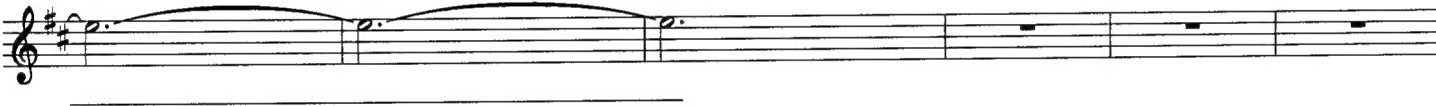
shiv - er the whole night through.

Gtr. 1



Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 1 5/8 times, simile
E A

Gtrs. 1 & 2



G B E A



G B B E5

Gtr. 2

rit.



Gtr. 1

rit.

